toledo area artists 50th annual exhibition

the TOLEDO MUSEUM of ART

toledo area artists 50th annual exhibition

John G. Balsley,
Mighty Thor,
Son of Odin

Unless otherwise noted, exhibitors are from Toledo. All cities are in Ohio, except as indicated.

CATALOGUE
Awards are indicated ●

ROBERT ARCHAMBEAU, Providence, R.I.
Garden Pot with Ears, stoneware
Vase Number 1, stoneware
● Craft Club of Toledo Gold Medal
● Purchase Award
Red Bowl, stoneware
Pair of Small Bowls, stoneware
Green & Black Floor Vase, stoneware
First Award for group of five

G. ARMHAUSEN , Lima
Anachronism, oil
Plate, stoneware

DIANA ATTIE, Oregon
Gravity—98.5°, pencil
R. R. Number 4, sculpture, aluminum, steel, epoxy paint
● Third Award
● Purchase Award
Box with Secret Inside, sculpture, aluminum, steel, epoxy paint

VIRGINIA AYERS, Findlay
Winter Evening, crayon

JOHN G. BALSLEY, Dekalb, Illinois
Equestrian Monument to the Pepsi Generation sculpture, mixed media
Mighty Thor, Son of Odin, Ruler of the Heavens sculpture, mixed media
● First Award
Fragmentary Image: I was there Exploding sculpture, mixed media

H. P. BECKMANN
Red peppers, polymer

LINDA AMES BELL
Untitled (No. 1), acrylic

WILLIAM BENSON, Valparaiso , Indiana
Deep Valescape, intaglio

GEORGE BOGDANOVITCH, Bowling Green
Figment I, oil
● Second Award
Southwest Landscape, oil
Nymph & Satyr, ink, charcoal

JAN BOGDANOVITCH, Bowling Green
White III, charcoal, tempera
White Table with Objects, pencil, chalk, tempera

JOHN S. BOTTS
1968 Painting, polymer

ROBERT BOWEN
My Fine Feathered Friend, sculpture, steel

CARLENE BRADY, Findlay
Yellow Birthday, acrylic

GARY R. BRENNERMAN, Bluffton
Untitled, oil
Table & Chair, oil
Chair, lithograph

JEANNE H. BUTLER, Findlay
Howard Run, oil
Snow and Trees, oil

JO CARTER, Ann Arbor , Michigan
Four Sculptural Forms, stoneware
Raku Bottle, earthenware

ROLAND L. COLEMAN, Bowling Green
Counterpoint, sculpture, steel

WALTER CHAPMAN
You Can't go Home Again, watercolor

RICHARD K. CHRISTEN, Elyria
The Procession, Ink

WILLIAM L. COX, Clyde
Red Eye, oil

GRETCHEN CROUCH, Bellevue
Indian Relics, ink, watercolor
The Edge Drops Sharply, ink, watercolor

L. CUNNINGHAM, Dayton
Wild Grape, oil

FREDERICK DAVENPORT, Cleveland
Double Infinity, acrylic
Etoile II, acrylic

JOE DELUCA, Kalamazoo , Michigan
Blue Freeze, mixed drawing media
Blue Spade, mixed media
Green and Silver Stations, oil
- Roulet Medal
- First Award
- Purchase Award

ED DODT, Defiance
The Cross, wood sculpture

BEVERLY DOMALSKI
Emergence, stitchery

FRITZ DREISBACH
Purple Bowl, glass
Green Lacey Bowl, glass
- Second Award

Tall form with silver ring, glass
Tall form with yellow & red inclusion, glass

VIVIAN DREISBACH
Pot 3, stoneware

JACK EARL
Untitled, porcelain
Untitled, ceramic sculpture

PETER ELLOIAN
The Factories are Angry and Must Move from their Present Location, engraving
Houses Passing Windows, oil

RUTH EPSTEIN
Blue-Green Plate, stoneware

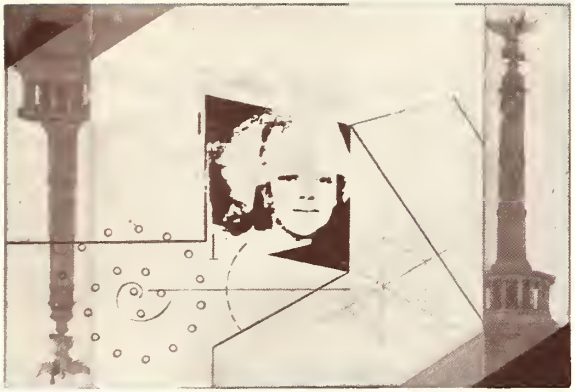
WILLIAM R. FIORINI, Bowling Green
Necklace, gold and silver with garnet beads

JANET FLING
I Sky, acrylic

H. D. FOSTER, Perrysburg
Can You, mixed media

NEIL FRANKENHAUSER, Bowling Green
Dream Dialog No. 12, oil
Dream Dialog No. 15, acrylic

EDITH D. FRANKLIN
Yellow Pot, stoneware



David Freed, International Story I

Carolyn Plochmann, Brecht, Beckett, Beatles

DAVID FREED
International Story I, mixed print media
● Second Award
● Purchase Award
International Story II, mixed print media
International Story III, mixed print media

LINDA FUNK, Oak Harbor
Perception Game, acrylic

WILLIAM GARRETT, Bowling Green
Blown Vase, ruby glass

ADAM GRANT
Big Brass, oil

JUDITH GREAVU, Findlay
Bay Window, oil

ALAN GREENFIELD, Bowling Green
Untitled V, mixed media
Untitled VII, mixed media

BRUCE GRIMES, Ada
Raku Bowl No. 37, earthenware
Bowl, stoneware

JOANNE GROSSMANN
Hallway by Night, oil

KAZUKO GUERNSEY, Lansing , Michigan
Occurrence II, acrylic

CARL HALL, Bowling Green
Star Finder, sculpture, mixed media
● Second Award
● Purchase Award
Tall Cut Vase, glass

JAMES E. HARRIS
Third String, charcoal

HAL HASSELSCHWERT, Bowling Green
Pendant, silver champleve' enamel
Pendant for a man, cast silver gilt
● First Award
● Purchase Award

J. LEVAN HILL, Bowling Green
Covered Bowl, silver

CLAUDIA R. HILLIER, Fostoria
Suiting, woven textile

THOMAS HILTY, Bowling Green
Dayshine, pencil and charcoal
Untitled, pencil and charcoal
Who's Who In the Zoo, oil

CHARLES BARTLEY JEFFERY, Cleveland
Box, Art Nouveau, cloisonné enamel

DAVID KAEMMING, Erie
The Tenement Block, watercolor

GENE KANGAS, Bowling Green
Two-piece Vase, glass
Conoid VI, sculpture, mixed media
Conoid VII, sculpture, mixed media

WINIFRED KLARIN, Cincinnati
Oriental Gardens, collage
Japan, collage

FRED KLINE, Portland, Oregon
Predator, acrylic
Mountain Roots, acrylic
Dunes & Mist, acrylic

CHARLES KUMNICK, Bowling Green
Blue Longevity, watercolor
Misty Brew, watercolor

PATRICIA KURETH, Tecumseh, Michigan
Helden der Revolution, collage, pencil

JOHN KWIATKOWSKI
Sign XV, oil
Display, pencil

DOMINICK LABINO, Grand Rapids
Iridescent Vase, Free Flowing Prunts, glass
Amber-Orange Vase: Air Sculpture in base, glass
Slender Vase, Feather Design, glass
● Purchase Award
Silver Schmeltzglas Bowl, glass
● Purchase Award
● First Award Group of 4

DAVID LAPLANTZ, Genoa
Keyrollit, toy, brass
● First Award

A. LIMBACH JR., Bowling Green
Which Way? Out?, sculpture, mixed media
Spindler I, sculpture, mixed media
East Wall-West, sculpture, mixed media
Light Green Bottle, glass
● Third Award

BRIAN LONSWAY
Free-Blown Bowl, glass

CHARLES LAKOFSKY, Bowling Green
Jar, stoneware
Green Bowl, stoneware
Stemmed Bowl, stoneware

JOHN LEPO, Lima
Freedom & Order, sculpture

DARVIN LUGINBUHL, Bluffton
Melchisadeck Splendor No. I, sculpture
Splendor No. 3, sculpture
Globular Raku Pot, earthenware

DAVID N. MACK
The Communion, gouache, mixed media

HERBERT K. MATZINGER, Bowling Green
Spectre, oil

ROBERT MAZUR, Bowling Green
Morning, oil
To Lara, oil

R. A. MINCK, Bluffton
Necklace (Smoke Topaz)

MARJORIE B. MOENCH, Findlay
Trio I, Trio II, Trio III, acrylic

KATHRYN MUELLICH, Perrysburg
Apartment, Uptown, oil
Farm for Sale, mixed
● Third Award

T. JOSEPH NEILL, Bowling Green
Window, acrylic

JOSEPH PAGACZ, Flint , Michigan
Necklace, silver, abalone

JEANNE PELLEGRINO, Waterville
Pink Glass-Iced Tea, oil

PAUL PERLMUTTER
Quixote and Sancho, oil

TED R. PLANTEN
Fresh Bread, oil

CAROLYN PLOCHMANN, Carbondale, Illinois
Brecht, Beckett, Beatles, mixed media
● First Award
Contact with Infinite things in a Finite Time, mixed media
Eichmann, mixed media

WERNER REICHRATH, Bowling Green
Mindscape & the I, oil
Self Portrait, pastel
Study for Mindscape, ink

CARROL LEE RICE
Americana, oil

JOHN N. RICHARDS
Positano, watercolor

LO RETTA RIEGER, Sylvania
Pines, oil

ED RIHACEK
Three Bouquets, oil

MONA RUBIN
Concordia et Discord, oil

PAUL RUNNING, Bowling Green
Backyard Woodpile in Autumn, oil

Robert Archambeau, Vase Number I

WILLIAM SABO, Wayne
Street Car Named Desire, mixed print media

RICHARD SCHNEIDER
Untitled Pot, stoneware

DAVID H. SCHONBRUNN
Reclaimed, collage
Composition in Red, mixed media

HARRY DONALD SCHWARZER, Bowling Green
Lemon Lime Aerial, oil
Thresher, acrylic
Bertram Ross-Part Real, Part Dream, mixed drawing media

GEORGE W. SELL, Bowling Green
Relic, sculpture, steel
Figure I, epoxy
Figure 2, epoxy

MERRITT SEYMOUR
Sun Poster, acrylic

TOM SHAFER, Bowling Green
Reliquary No. 1, stoneware
White Box, stoneware
Plate, stoneware

FLOY SHAFFER, Bowling Green
Casserole, stoneware
● Second Award

RONALD S. SHAP
Dream, oil

THOMAS C. SIEFKE, Bowling Green
Landscape with Breeze, oil

Floy Shaffer, Casserole

MIRIAM SILVERMAN
Seven Vases, collage

BONNIE STAFFEL, Maumee
Footed Bottle, stoneware
Jar, stoneware

WILLIAM STALEY, Rossford
Nostalgia-Figuratively Speaking, oil

ROBERT SWEET
Plate, stoneware

RONALD TAYLOR, Akron
Authentic Flower Child, oil
Samo-Philo, charcoal
Integer, acrylic

RENA M. TRAUTMAN, Montpelier
Child Playing, charcoal

PAT VICTOR, Van Wert
The Flags, collage

A. Limbach, Jr.,
Light Green Bottle

Dominick Labino,
Slender Vase,
Feathered Design

Fritz Dreisbach,
Green Lacy Bowl

George Bogdanovitch, Figment I

JUDI WARREN, Sylvania
Lilies of the Field, appliqué, embroidery

RALPH C. WARREN, Sylvania
Red, oil
Big Blue, oil
Black Group, oil

BARBARA L. WELLES
Cellular Pattern, knitting
Lichen, floor pillow, appliqué yarns

PHILIP R. WIGG, Bowling Green
The Closer He Gets, color intaglio

Joe Deluca, Green and Silver Stations

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AWARDS

GENERAL AWARDS are divided into two groups and made at the discretion of the jury. Group A comprises works having a primarily decorative or expressive intent, such as paintings, prints, or sculpture. Group B comprises works of primarily utilitarian function, such as pottery, textiles, or enamelware. In each group, a maximum of three First awards of $300, three Second awards of $150, and three Third awards of $50 are presented. The Roulet Medal is awarded to the best of Group A, the Craft Club of Toledo Gold Medal to the best in Group B.

PURCHASE AWARDS are selected by the Federation from those items which receive awards and are marked for sale. These purchases may be made from any class. Purchase Awards will be added to the collection of the Toledo Federation of Art Societies which is administered by The Toledo Museum of Art with the approval of the Federation Exhibition and Loan Committee. Loans are made to civic organizations upon request.

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THE TOLEDO MUSEUM OF ART

Anniversaries are a time for celebration, a time to pause and review what has gone before and to look forward to what is to come.

The 50th Annual Exhibition of The Toledo Federation of Art Societies is such an anniversary. The Toledo Museum of Art, which has always enthusiastically supported the Federation, participated in its activities, and proudly presented the exhibitions, offers its congratulations and best wishes to the Federation.

The Museum's position has always been, and will continue to be, that the artists who live in our community should have the opportunity to exhibit their work and to be judged by peers of their own selection. The Museum intends to continue to encourage the programs of the Federation.

I have had the opportunity to see almost half of the fifty annual exhibitions which have shown a great variety of works of art; change and significant growth have been evident throughout the years. I am certain that the progressive spirit of the artists of our area as expressed in their art will continue.

Assured by the successful history of the past fifty years, we look forward to the next half-century confident that the creative efforts of Toledo area artists will play an increasingly vital role in the life of our community.

Otto Wittmann, Director

THE TOLEDO FEDERATION OF ART SOCIETIES

A 50 year anniversary is a special occasion for everyone involved.

In the Federation's half-century of existence, a great many have been involved and have supported our efforts to reach this golden anniversary.

Contemporary artists, as always, compete with artists of the past. That this will change, or even should change is doubtful. However, today's artists are possibly creating greater interest in the fine arts than at any other time in America's history.

It is a happy occurence that out 50th exhibition should arrive when the appreciation of creative art is being so stimulated. We are witnessing new ventures and trends in all fields of art with a variety of media and materials. At a time when automation and the electronic computer is influencing our way of life, there is an increasing demand for the talents and products of the artist and artist-craftsman.

Presented here, are the 176 choices of a distinguished jury. They were selected from some 900 entries submitted by area artists for our 50th annual exhibition. This is a prime opportunity to acquire the best of contemporary regional art.

Exhibited along with the 50th annual is the Federation's permanent collection, in large part a result of purchase awards from previous exhibitions. As a public service, works from the collection are available for loan to public or charitable institutions at nominal cost.

Serving as president of the Federation the past two years, and in our 50th anniversary in particular, has been a great personal privilege. My sincere thanks go to all who have contributed so much in their own individual manner.

Don J. Shinew, President

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HISTORY

The 50th birthday of an organization is a solemn but pleasant milestone to celebrate. It brings the important ingredient of experience to those who will shape its future, reminding them that whatever their achievements, they rest solidly on the foundation that others built.

The story begins on June 9, 1917, when 10 people met together in wide-eyed innocence for the purpose of organizing annual exhibitions by Toledo artists. The group consisted of George Stevens, the first director of the Toledo Museum of Art, and three representatives each from the Athena Society, the Tile Club of Toledo, and the Artklan.

With a working capital of four dollars—one from each member organization—they assumed the impressive name of the Toledo Federation of Art Societies, and elected Thomas Shrewsbury Parkhurst of the Tile Club, as president.

J. Arthur MacLean, about 1942

Meeting once a month on Saturday afternoons, they struggled with questions of budgets and policies, but they also worked out the basic pattern of putting on these exhibitions which has been followed, with minor variations, ever since.

Mr. Stevens offered gallery space in the Museum to display the works. The jury system was adopted for screening the entries, and the custom of honoring the artists at a preview reception was established.

Seven months before the Armistice ended World War I, 500 invitations were mailed to friends and relatives of the artists for the April 6, 1918 "varnishing day" (borrowed from the French custom of permitting critics to watch the artists put the final touches on their work). The public opening was the following day.

From those early years, entries grew from 50 in 1919 to 100 in 1920, and 151 in 1921, with the present number averaging about a thousand, despite a reduction in the number of works each artist may submit.

The problem of selecting the exhibitions is a perennial one, for who but the prizewinners agree with the verdict? The first show was chosen by a local jury, consisting of Mr. Stevens, Mrs. Kate Lamb, representing the Athena Society; Chester C. Hayes, the Tile Club; and Frederick L. Trautman, the Artklan.

In 1921, a Federation jury comprised of 11 members awarded a $100 top prize to 14-year old Isaac Rader. Reading between the lines of the secretary's minutes, we can assume this must have caused some buzzing, for the Federation voted then and there that there would be no more local juries.

Leah A. Vogel, 1954

Another experiment was tried in 1929—a free-for-all, with no jury. Frank Aldrich, then curator of books and manuscripts at the Museum, approved the action as being in the spirit of the marble inscription in the Museum sculpture court that declares art is for "all who seek self-improvement." Louise Kitchen, who operated her "Red Barn" studio on Parkwood Ave. was even more optimistic. "Out of the independent artists' exhibition may come the discovery of a genius," she said.

Over 200 entries came in, including a still-life by 12-year old Margery Todd, and drawings by Jacob Walp, "who amused himself while convalescing from a serious illness by dotting blank paper with pen and ink until pictures were formed," according to The Blade of March 1929.

Such were the final results that the Federation returned to the jury system in 1930, never to stray again. Attendance during the month's run of the show was 17,000.

A distinguished roster of museum directors and artists has served the Federation over the years. Until recently, they volunteered their services, asking only payment for their expenses. In 1935, a juror from Detroit received $2.50 for bus fare, and a dollar to cover the cost of a meal in Toledo and his bus ticket from downtown Detroit to his home in the country. In 1945, the expenses of another juror were challenged, and he explained that "he had been a bad boy and had a couple of cocktails and a steak dinner on the train on his trip to Toledo."

Today, the system involves three paid jurors, chosen by the entire Federation—an artist, a craftsman, and a museum official.

Entries, 1949

They make their selections independently, and their awards jointly, thus enabling every artist to know whose vote or votes he received. Although this seems to be the best procedure to date, changes are still being considered.

Money matters have occupied a prominent place on the agenda of those Saturday afternoon sessions over the years. As of Dec. 5, 1922, the Federation had resources of $1.88, which were further depleted on Dec. 6 by the expenditure of four cents for postage. Donations of cash from the community provided for prizes that could hardly be called munificent—$25 to Louis Bruyere, $15 to Grace Rhoades Dean, and $5 to John Swalley. Sometimes the prizes were in goods—a gold frame or a bundle of brushes. During the World War II years, they were defense bonds. In the lean period of the depression, the Federation decided that "in view of existing conditions, only honorary awards will be given." But they did spend 45 cents for a pound and a half of coffee to serve at the artists' reception, and bought "non-sticky" cakes to eliminate the need of buying paper plates.

The Federation still seeks ways of increasing sales, but it is now a far cry from 1938, when there was one sale—a painting for $25;

or from 1943, when three paintings were sold for a total of $45, plus seven craft items for $5.04 (including a red ceramic fish pin for 59 cents).

About 1936, J. Arthur MacLean proposed purchasing paintings for a collection to be presented to the schools of Toledo. In 1948, the Federation began to form its own lending collection; which is administered by the Toledo Museum of Art. The collection now includes more than 100 objects.

A group of paintings and sculpture has been on display in the city's administrative offices, and the entire collection was shown at LaSalle's in 1965.

While the inclusion of contemporary international styles in art is now an accepted fact, it did not happen easily or overnight, as this 1928 Blade review indicates: "The extreme modernists have settled down, fortunately. Ralph Scarlett's present work is quiet and chaste, compared to his Futuristic 'Static' of three years ago."

Judging 1950, John A. Swalley supervising

Prospectus, 1922

1922
FIFTH ANNUAL EXHIBITION
of the
TOLEDO FEDERATION OF ART SOCIETIES

To be held in the Toledo Museum of Art

Exhibits to be received Friday, March 24, at the Museum. Hours of reception and delivery of exhibits, 10 A. M. to 4 P. M.

Varnishing Day, April 1, from 10 A. M. to 4 P. M.
Private View, Saturday Evening April 1, 1922, 7 to 10 P. M.
Exhibition opens Sunday, April 2, closes Sunday, April 30.

RULES FOR EXHIBITORS

The only exhibits eligible are original works by artists residing in Toledo and the immediate vicinity in oil, water color, drawing, pastel, etching, prints, and sculpture.

The enclosed cards should be carefully filled and one entire card attached to each contribution, by tacking or pasting the stub only. Do not attach the main card in any way as it must be removed, while the stub must be firmly attached. More cards may be obtained from Blake-More Godwin, Curator of the Museum.

Experienced workmen will be employed but the Museum will not be responsible for any loss or damage, however caused, and all exhibits are submitted and received subject to this condition.

Rejected works must be removed prior to April 7, 1922.

No accepted work may be removed before the close of the exhibition.

An agent of the Museum will attend to the sale of works and 15 per cent of the selling price will be retained as commission.

The sending of works of art to the exhibition implies an agreement on the part of the sender to the above conditions.

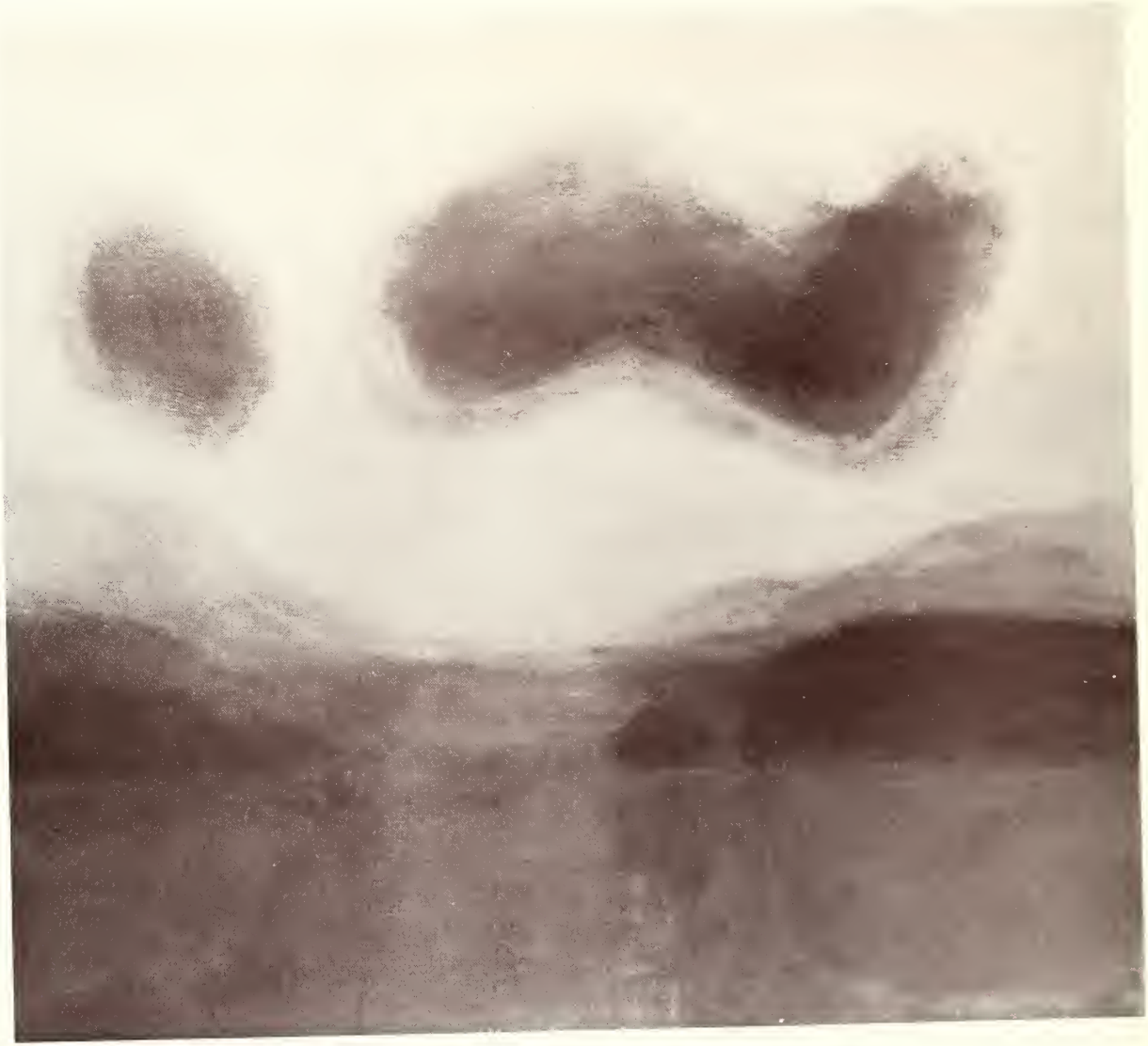
Permission to photograph or reproduce works sent will not be given without the written consent of the sender or artist.

Pictures must be appropriately framed. Etchings to be sent unframed.

Not more than five works in any one medium may be sent by any one person.

Accepted exhibits must be called for before 4 P. M., Saturday, May 6, 1922.

Preliminary advice and criticism of work by artists who have not exhibited previously may be secured at the Museum.



Fred Kline, *River*, 1961

Mrs. George Stevens, then assistant director of the museum, wisely commented, "Modern is an evanescent term, for the modern art of today passes quickly into a modern yesterday."

In 1939, one of the jurors, C. J. Bulliet, critic for the Chicago Daily News, was happy to find Toledo artists "going their own way, and not the way of the 'isms' still to prevalent in America."

Marian Maxwell replied, "There is a great revolution going on in art and has been for forty years, and our shows give too little evidence of it."

At one time, it was even proposed that artists declare themselves as "modern" or "conservative", and that their works be judged separately. But with maturity, the compromise was made on the basis of quality, whatever the artistic style.

Maturity has come to the city, too, in recognizing the contribution of Toledo artists to the cultural climate. During World War II, the city accepted the offer of help from the federation in was projects, where artists' services were needed. In 1966, the federation joined with the Toledo Museum of Art in offering paintings to the Art in the Embassies' project of the State Department. Over 100 artists presented their works for a summer-long exhibition at the museum, from which selections were made to be sent to American embassies all over the world. In 1955, a committee of "Friends of Toledo Art" raised $3,000 for the expenses of the annual May Show by means of a theater party, a hootenany, a gourmet luncheon, and a number of coffees.

This kind of endorsement is also shown by the museum, whose three directors have welcomed the May Shows and have made curatorial help available.

From the bare skeleton of secretaries' minutes and printed documents are the names of people who built this organization—people of such vitality and enthusiasm as to seem irreplaceable. Yet new names arise from the ranks to carry on.

Today, the pressing worries have disappeared; the gears of organization run smoothly; and public support of Toledo art is increasing.

Even more significant is the tradition of dedication to the cause of the federation which enables it to pause at this milestone in its history and face the future optimistically.

Louise Bruner

COLLECTION

In 1948 the Toledo Federation of Art Societies acquired the first work for its collection. Thus, this year marks a twentieth anniversary for a public collection of area artists work. Formed mainly by purchases from the Annual Exhibitions, the collection now comprises over a hundred items in most media. Works from it are available for short term loan to civic and non-profit institutions for public display.

1948 William Staffel
Prayer Meeting
Gouache

Sister Jane Catherine
Spring
Watercolor

William Blakesley
Cows
Oil

1949 Priscilla F. Rhiel
Lower Manhattan
Watercolor

Jeannette Doak Martin
Still Life with Cock Pheasant
Gouache

Zella May Case
Behind the Torn Curtain
Gouache

1950 William Blakesley
Market
Serigraph

Carolyn Gassan Plochmann
Steffi
Oil

Miles M. Silverman
Poppies
Oil

J. Daniel Woodward
Harlequin
Watercolor

1951 Phillip R. Wigg
Dichotomy
Drawing

Willard Wankelman
Ohio Farm
Watercolor

Hal Lotterman
Black Bottle
Oil

Charles Lakofsky
Plate
Stoneware

Arthur B. Dugan
Facade
Watercolor

1952 Jean Wetzler
Fishing Shacks
Oil

Priscilla Rhiel
Jeremy's Dry Dock
Drawing

Sister Jane Catherine
Afternoon Collation
Watercolor

Harold J. Lasko
Waterscape
Gouache

Charles Lakofsky
Covered Jar
Stoneware

1953 Charles Lakofsky
Bowl
Stoneware

Harvey K. Littleton
Bottle
Stoneware

Laverne Moll
The Necklace
Sculpture

Ralph Peotter Jr.
Concert, Stuttgart
Oil

Ellen Sinclair
Beggar Woman
Serigraph

Jean Wetzler
Lilies
Oil

Dominick Labino, *Green vase with Prunts*, 1965

1954 Robert E. Stinson
Limenian Market
Oil

Jacques Leo Egan
Still Life
Oil

Philip N. Wigg
Requiem
Etching

Leah A. Vogel
Maple Leaf Tray
Enamel on Metal

Evelyn E. Wentz
Winter Night (Bowl)
Enamel on Metal

Naoma Powell
Plate
Stoneware

Charles Lakofsky
Jar
Stoneware

Robert W. Cremean
Brown Bottle
Stoneware

Clyde E. Burt
Scraffito Bottle
Stoneware

1955 Louis U. Bruyere
Surf
Watercolor

Anne C. Orr
Harbour
Gouache

Maybelle Muttart Falardeau
Sad Fox
Ceramic Sculpture

Harvey K. Littleton
Bottle
Stoneware

1956 Lillian Pierce
Bowl
Stoneware

Miriam Silverman
Spanish Girl
Oil

Maybelle Muttart Falardeau
The Foolish and the Wise
Ceramic Sculpture

Marion Cleary
Sheep in the Orchard
Watercolor

1957 Priscilla Rhiel
Jeremy's Dry Dock
Egg Tempera

Don Shinew
Old Bridge Supports, Maumee
Watercolor

Ellen Sinclair
Woman and Child
Serigraph

James T. Small
Goin' Up!
Watercolor

Shirley Smith
Sanctum
Watercolor

Frank Turner
New Craig Bridge, Toledo
Watercolor

1958 Robert W. Archambeau
Head
Print

David Freed
Warrior
Print

Fred Kline
Red Sky
Oil

Floy Shaffer
Casserole
Stoneware

Bonnie & William Staffel
Her
Sculpture

Clay Walker
Well Known Place
Gouache

Anna Louise Thorne
Landscape
Oil

1959 Shirley Wells Kerruish
Dapple Gray
Drawing

Charles Lakofsky
Bowl No. 2
Porcelain

Priscilla Rhiel
Snake Ridge
Watercolor

1960 Orr Marshall
Concert
Oil

Robert Gertz
Flowers on a Table
Oil

Eldor Gathman
Harbor Fog
Oil

David Freed
Member X
Print

1961 Grace Rhoades Dean
Birds of a Feather
Color Etching

Grace Rhoades Dean
Fish nets
Etching

Grace Rhoades Dean
Lotus growing
Aquatint

Jean Wetzler, *Lilies*,
1953

Grace Rhoades Dean
Golden Autumn
Watercolor

Fred Kline
River
Oil

Virginia A. Myers
To Iowa and Mollybrooks
Etching

Norman Schulman
Branch Vase
Reduced stoneware

1962 John S. Arhorn
Winter Radishes
Oil

William Benson
View of the Valley
Print

George W. Palovich
Large Decorated Platter
Stoneware

Claramay Trainor
Landscape
Oil

1963 Norman Schulman
Covered Jar
Stoneware

Jo Ann Cousino
Bazaar
Ceramic

B. J. Helburn
An Old Southern Inn
Oil

Stephen N. Geer
Silver and Enamel Pendant
Metalwork

1964 Jeanne Pellegrino
Water Series I
Watercolor

Virginia A. Myers
The Secret
Intaglio

J. Levan Hill
Pair of Candlesticks
Silver

1965 Lamonte Anderson
Owl
Alabaster

Eleanor Barger
Bowl
Stoneware

Ray Block
Condemned
Watercolor

Walter Chapman
The Foot Bridge
Watercolor

Dominick Labino
Vase with Prunts
Glass

1966 Jill Cannady Schwartz
Pan and Nymphs
Acrylic

Gregory W. Tyler
Around the Corner
Oil

David Rankin
Street Dance
Mixed Media

Charles Lakofsky
Plate
Red Clay

1967 Robert W. Archambeau
Covered Jar
Stoneware

William Cox
Purple
Acrylic

Dominick Labino
Cordial Set, 5 pc.
Blown Glass

George W. Sell
Relic III
Steel

Virginia A. Myers,
To Iowa and Mollybrooks,
1961